

PIANO / VOCAL / GUITAR

# FROZEN : MUSIC FROM THE MOTION PICTURE SOUNDTRACK



ORIGINAL SONGS BY KRISTEN ANDERSON-LOPEZ AND ROBERT LOPEZ  
ORIGINAL SCORE BY CHRISTOPHE BECK

 HAL • LEONARD®



# DO YOU WANT TO BUILD A SNOWMAN?

1

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Moderate-rhythmic but expressive



**LITTLE ANNA:** (*Spoken:*) Elsa?

*p*

*With pedal*

*(knocking)*

*(Sung:)* Do you want to build a snow - man?

*mp*

*8va* -----

*Bb sus2/D*

Come on, let's go and play!

I nev - er see you

*(8va)* -----

*(R.H.)*

an - y - more. Come out the door! It's like you've gone a -

Ab/C Cm

way. We used to be best bud - dies, and

Bbm(add2) Db/F Eb/G Ab(add2)

now we're not. — I wish you would tell me why.

Gm7 Ebmaj7/G Dm7b5 G7 Cm

Do you want to build a snow - man? It does - n't have to be a

F7 N.C. Fm9

$A\flat m6/C\flat$

snow - man. **LITTLE ELSA:** (*Spoken:*) Go away, Anna. **LITTLE ANNA:** (*Sung:*) O - kay,

*mp* *poco rit.*

*8va* ----- 7

$E\flat$   $E\flat sus$   $E\flat sus2$   $E\flat$   $E\flat sus$   $E\flat sus2$   $E\flat$   $E\flat sus$   $E\flat sus2$

bye.

*a tempo*

$E\flat$   $E\flat sus$   $E\flat sus2$   $C\flat$   $E\flat/B\flat$   $C\flat$   $E\flat/B\flat$

$E\flat$   $E\flat sus$   $E\flat sus2$   $E\flat$   $E\flat sus$   $E\flat sus2$   $A\flat5$

A $\flat$ 5/B $\flat$ C $\flat$ 

A little faster

B $\flat$ 

N.C.

(knocking)

YOUNG ANNA: Do you want to build a

E $\flat$ 

3fr

B $\flat$ sus2/D

3fr

snow - man?

Or ride our bike a - round the halls?

*mf*A $\flat$ /C

3fr

I think some com - pan - y is o - ver - due;

I've start - ed

Cm

3fr

B $\flat$ m

3fr

B $\flat$ m/E $\flat$ 

3fr

N.C.

talk - ing to the pic - tures on the walls. (Spoken:) Hang in there, Joan! (Sung:) It gets a lit - tle

3

Ab 4fr Eb/G 3fr G7 G7/F

lone - ly, all these emp - ty rooms, - just watch - ing the hours tick

Cm/Eb 3fr Cm/D 3fr Cm 3fr F N.C.

by. (click tongue)

Cb Abm 4fr

Cb Abm 4fr

Cb

Cb




First system, measures 1-3. The key signature is B-flat major (two flats). Measure 1: Treble clef has a half note B-flat, a quarter note A-flat, and a quarter note G. Bass clef has a whole note chord of B-flat, D-flat, and F. Measure 2: Treble clef has a half note B-flat, a quarter note A-flat, and a quarter note G. Bass clef has a whole note chord of B-flat, D-flat, and F. Measure 3: Treble clef has a whole note B-flat. Bass clef has a whole rest. The text "N.C." is written above the treble clef in measure 3.


Second system, measures 4-6. The key signature is B-flat major. Measure 4: Treble clef has a whole note B-flat. Bass clef has a whole rest. Measure 5: Treble clef has a whole note B-flat. Bass clef has a whole rest. Measure 6: Treble clef has a whole note B-flat. Bass clef has a whole rest. Above the staff, guitar chord diagrams are provided for each measure: Eb (3fr), Eb sus (6fr), Eb sus2 (6fr), Eb (3fr), Eb sus (6fr), and Eb sus2 (6fr).



Third system, measures 7-9. The key signature is B-flat major. Measure 7: Treble clef has a whole note B-flat. Bass clef has a whole rest. Measure 8: Treble clef has a whole note B-flat. Bass clef has a whole rest. Measure 9: Treble clef has a whole note B-flat. Bass clef has a whole rest. Above the staff, guitar chord diagrams are provided for each measure: Eb (3fr), Eb sus (6fr), Eb sus2 (6fr), Eb (3fr), Eb sus (6fr), Eb sus2 (6fr), and Eb (add4) (6fr).

Fourth system, measures 10-12. The key signature is B-flat major. Measure 10: Treble clef has a whole note B-flat. Bass clef has a whole rest. Measure 11: Treble clef has a whole note B-flat. Bass clef has a whole rest. Measure 12: Treble clef has a whole note B-flat. Bass clef has a whole rest. Above the staff, guitar chord diagrams are provided for each measure: Abm7 (4fr) and Abm6 (4fr).

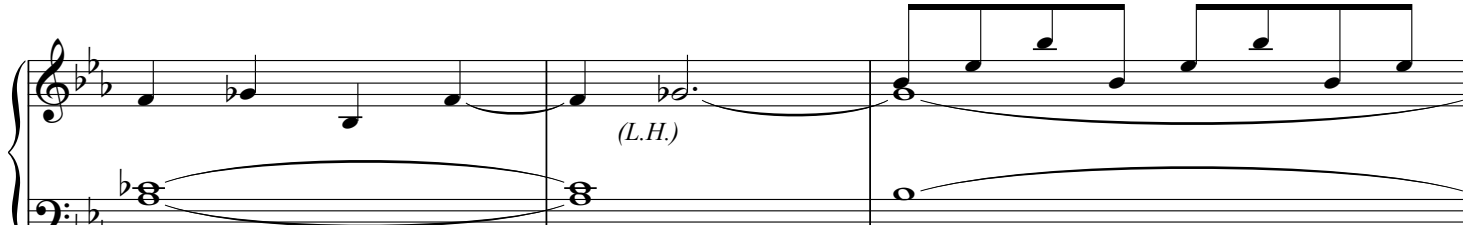
Fifth system, measures 13-15. The key signature is B-flat major. Measure 13: Treble clef has a whole note B-flat. Bass clef has a whole rest. Measure 14: Treble clef has a whole note B-flat. Bass clef has a whole rest. Measure 15: Treble clef has a whole note B-flat. Bass clef has a whole rest. Above the staff, guitar chord diagrams are provided for each measure: Ebm/Gb (3fr), Bb(add2)/F (3fr), and Abm7 (4fr).


$A\flat m6$   4fr  
 $E\flat m/G\flat$   3fr  
 $G\flat$   1fr

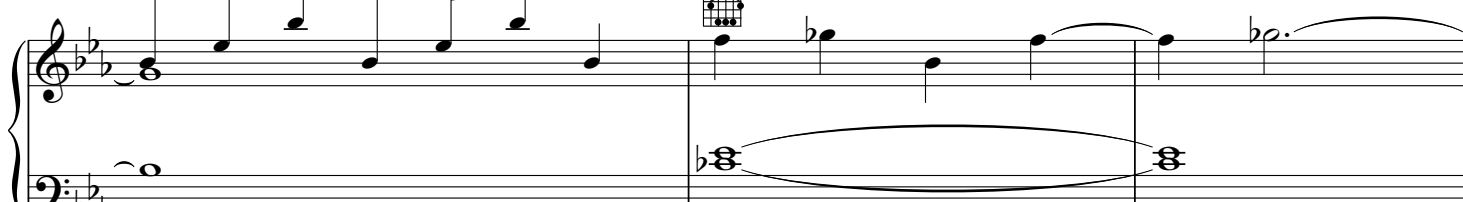



$A\flat m7$   4fr  
 $E\flat m/B\flat$   6fr


(L.H.)



$C\flat$   1fr



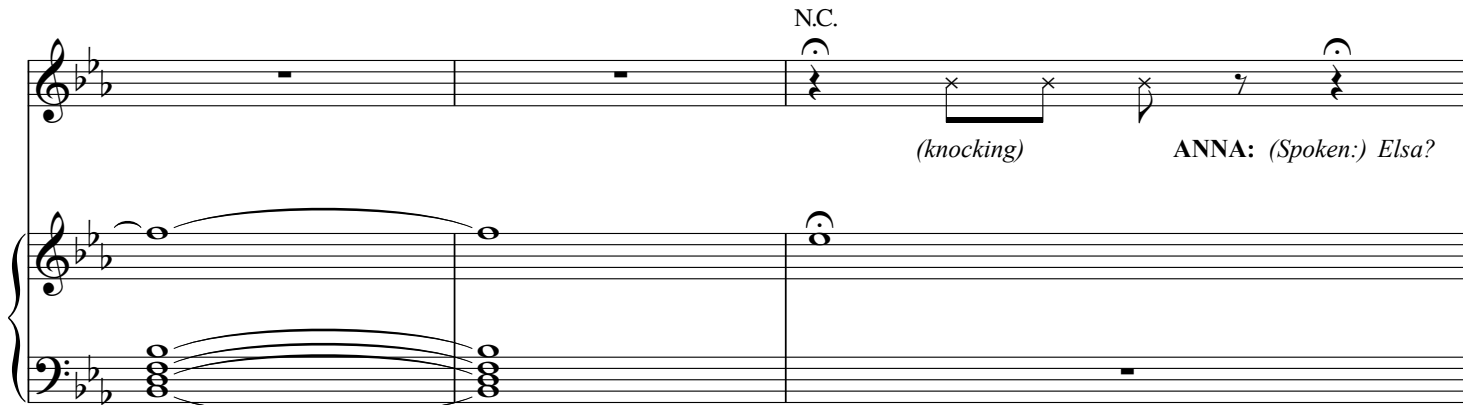
$B\flat$   1fr



N.C.

(knocking)

ANNA: (Spoken:) Elsa?





## A little slower, tenderly

*(Sung:)* Please, I know you're in there. Peo - ple are ask - ing where you've

*p*

**E $\flat$ sus2** 6fr

been. They say, "Have cour - age," and I'm

**B $\flat$ sus2/D**

try - ing to; I'm right out here for you, just let me in.

**A $\flat$ /C** **Cm** 3fr **Gm** 3fr **G(sus2/4)**

We on - ly have each oth - er; it's just you and me. —

**Gm** 3fr **A $\flat$**  4fr **B $\flat$ /D** **E $\flat$**  3fr

Dm7b5      Ddim7      C(sus2/4)      Cm      Cm7      Cm9

What are we gon - na do? \_\_\_\_\_

F7      Slower      Eb/G      Ab

Do you want to build a snow - man?

N.C.      Ab      Bb      N.C.      Very slowly      N.C.      Cm

*rit.*

Ab      N.C.      Cm      Ab      N.C.

*N.C.*

# FIXER UPPER

1

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

With comic bounce



N.C.

**BULDA:** (Spoken:) What's the issue, dear? Why are you holding back from such a man? (Sung:) Is it the

*mf*

With pedal

clump - y way \_ he walks? **CLIFF:** Or the grump - y way \_ he talks? **FEMALE TROLL 1:** Or the

pear - shaped, square - shaped weird - ness of his feet? **MALE TROLL 1:** And though we

F#m B9 F7b5 E E7 N.C.

know he wash - es well, — he al - ways ends up sort - a smell - y. **BULDA:** But you'll

**Chords:** C#m7b5 (4fr), N.C., Bm7b5

nev - er meet a fel - la who's as sen - si - tive — and sweet!

**BULDA and CLIFF:**

**Chords:** A/E, F#7, B7, E, N.C., G#+ (4fr)

So he's a bit of a fix - er up - per; so he's got — a few flaws, like his pe -

**FEMALE TROLL 2:**

**Chords:** A, N.C., C#m7b5 (4fr), N.C., G/C#, D, N.C., F/D#, E7

cu - liar brain, — dear, his thing with the rein - deer... that's a

**MALE TROLL 2:** **TROLL DUET:**

**Chords:** A, N.C., G/C#, N.C.



 N.C.
  N.C.
  N.C.
  N.C.
  N.C.
  N.C.
  N.C.

lit - tle out - side of na - ture's laws! \_ So he's a bit of a fix - er up - per, but

**SMALL GROUP OF TROLLS:**

 N.C.
  N.C.
  N.C.
  N.C.
  N.C.
  N.C.

this we're cer - tain of: \_ You can fix this fix - er up - per up with a

 N.C.
  N.C.
  N.C.
  N.C.
  N.C.
  N.C.

lit - tle bit \_ of love! **KRISTOFF:** (Spoken:) Can we please just stop talking about this?

 N.C.
  N.C.
  N.C.
  N.C.
  N.C.

We've got a real actual problem here. **BULDA:** I'll say! So tell me, dear... (Sung:) Is it the

**A** **D**

**MALE TROLL 3:** way that he runs scared? Or that he's **TROLL CHILD:** so - cial - ly im-paired? Or that he

**F#m** **B9** **F7b5** **E** **E7** **N.C.**

on - ly likes \_ to tin - kle in \_ the woods? (*Spoken:*) What? **CLIFF:** (*Sung:*) Are you

**A** **C#m7b5** **D** **Bm7b5**

hold - ing back \_ your fond - ness due to his un - man - ly blonde - ness? Or the **FEMALE TROLLS:**

**A/E** **F#7** **B7** **E7** **G#+**

way he cov - ers up that he's the hon - est \_ goods?

**ALL TROLLS:**

He's just a bit of a fix - er up - per; he's got a cou-ple 'a bugs. \_ His

i - so - la - tion is con - fir - ma - tion of his des - per - a - tion for heal-ing hugs! \_

So he's a bit of a fix - er up - per, but we know what \_ to do: \_ the

way to fix up this fix - er up - per is to fix him up \_ with you!

6

Chord diagrams: A, C#m7b5, G/C#, D, F7, E7, A, G/C#, D, B7, E7, E+, A, A7/C#, D, F7/Eb, A/E, C#+, F#m7, B7, Bm7, D/E, A, N.C.

F#7#5

B7

E7

A5

A7/C#

D

F/D#

E7

**KRISTOFF:** (Spoken:) **ENOUGH!** *She is engaged to someone else, okay?*

N.C.

A

N.C.

C#m7b5

**CLIFF:** (Sung:) So she's a bit of a fix - er up - per;

D

N.C.

F7

E7

A

N.C.

G/C#

N.C.

**MALE TROLL 4:** that's a mi - nor thing. — **MALE TROLL 5:** Her quote "en - gage - ment" is a flex ar - range - ment. **TROLL CHILD:** And

D

N.C.

D#dim7

E7

N.C.

G#+

A

A7/C#

**MALE TROLLS:** by the way, I don't see — no ring! — So she's a bit of a fix - er up - per; her










brain's a bit — be - twixt! — Get the fi - an - cé — out of the way — and the











whole thing will — be fixed!

N.C.

**Soulfully**

**BULDA:** We're not say - ing you can change him, — 'cause peo - ple don't real - ly change. — We're

on - ly say - ing that love's — a force — that's pow - er - ful — and strange. —

Peo - ple make \_ bad choic - es if they're mad or scared \_ or stressed. \_ But

throw a lit - tle love \_ their way, \_ and  
**FEMALE TROLLS:** (Throw a lit - tle love \_ their way,

you'll bring out \_ their best! \_ True love brings out \_ the best! \_  
 you'll bring out \_ their best!) \_

**ALL TROLLS:**

*cresc.*

Ev - 'ry-one's a bit of a fix - er up - per; that's what it's all \_ a - bout! **N.C.** **CLIFF:** Fa - ther

*ff*

**C** **E $\flat$**  **B $\flat$ /E**

**FEMALE TROLL 3:** **MALE TROLL 6:** **ALL TROLLS:**

Sis - ter! Broth - er! We need each oth - er to

**F** **N.C.** **G+** **C** **C/B $\flat$**

raise us up — and round — us out! Ev-'ry-one's a bit of a fix - er up - per, but

**Double time**

**F** **N.C.** **C/G** **N.C.** **E+** **N.C.**

when push comes to shove, ——— OLAF: The on - ly fix - er up - per fix - er that can

**Faster**

**A $\flat$ m** **N.C.** **D7** **N.C.** **Dm7**

fix a fix - er up - per is... **TROLLS:** True, true,

## Yet faster







true, true, true, \_\_\_\_\_ love! \_\_\_\_\_  
 (Love, true \_\_\_\_\_ love! \_









Love, love, love, love, — love! Love!





True \_\_\_\_\_ love!) \_\_\_\_\_ } True... \_\_\_\_\_

**TROLL PRIEST:**  
 (Spoken:) Do you, Anna, take Kristoff to be your trollfully wedded—




You're getting married! (Sung:) love!

**ANNA:** Wait, what?



# FOR THE FIRST TIME IN FOREVER (REPRISE)

1

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Moderately

ANNA:  
(Spoken:) You don't have to protect me. Please don't shut me out — a - gain!

*mf*

*With pedal*

(Sung:) Please don't slam the door. — You don't have to keep — your dis - tance an - y -

more. 'Cause for the first time in for - ev - er, I







fi - n'ly un - der - stand. — For the first time in for - ev - er, we can







fix this hand in hand. We can head down this moun - tain to - geth - er! You don't








have to live — in fear. 'Cause for the first time in for - ev - er, —






I — will be right — here. —

ELSA: (Spoken:) Anna, (Sung:) please go back home.

G5 F/A Bb

Your life a - waits! \_ Go en - joy the sun and o - pen

F5 Fm(maj7)/Ab C5 Gm F/A

(Spoken:) Yeah, but...  
up the gates. \_ (Spoken:) I know, (Sung:) you mean well, but leave me \_ be.

Bb F

Yes I'm a - lone, \_ but I'm a - lone and free. \_ Just

Fm Fm/Ab C5

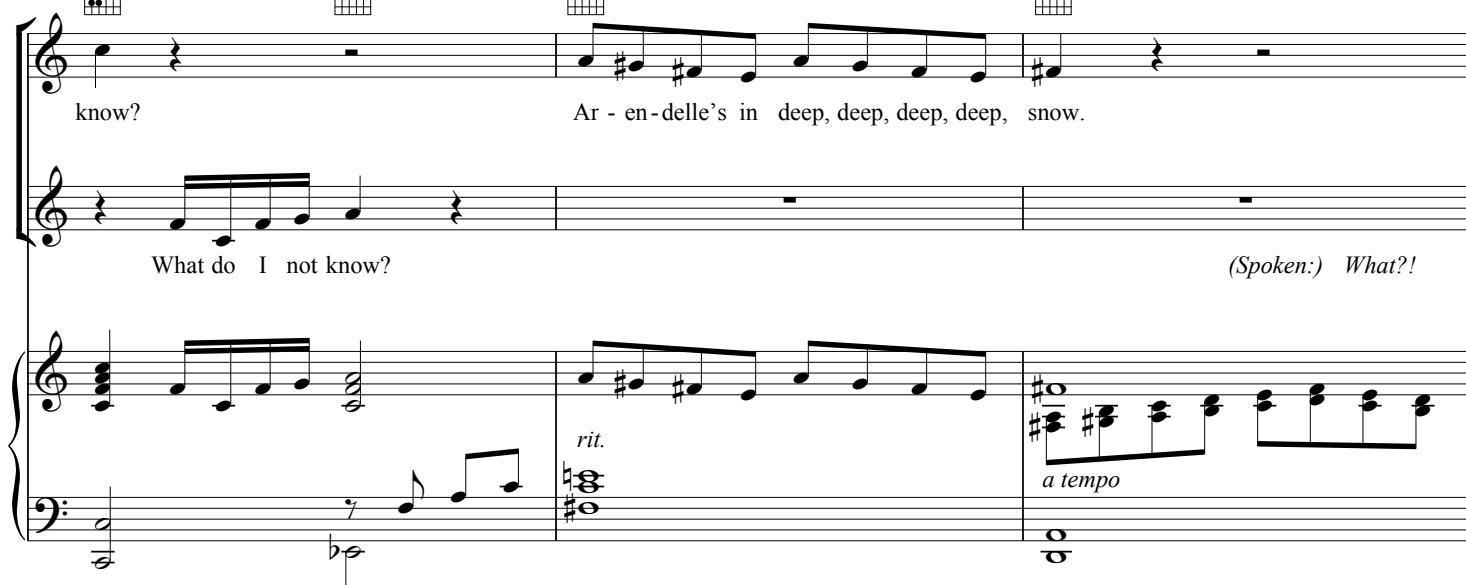
stay a - way, \_ and you'll be safe from \_ me. \_

B $\flat$ /DE $\flat$ E $\flat$ 7/D $\flat$ 


ANNA: Ac - tual - ly, we're not. I get the feel - ing you don't

What do you mean, you're not?

F/C

F7/E $\flat$ F $\sharp$ m7 $\flat$ 5D9 $\sharp$ 11


know? Ar - en-delle's in deep, deep, deep, snow.

What do I not know? (Spoken:) What?!



(Spoken:) You kind of set off an eternal winter... everywhere. That's okay, you can just unfreeze it.

Everywhere? No I can't,

Sure you can! I know you can! (Sung:) 'Cause for the first time in for - ev -

*I don't know how!*

Oh, \_\_\_\_\_

A(add2)

A

B/D#

- er,

you don't have to be \_\_\_\_\_ a - fraid. \_

\_\_\_\_\_ I'm such a fool! \_\_\_\_\_ I can't be \_\_\_\_\_ free! \_\_\_\_\_

E

E/D#

C#m(add2)

C#m

\_\_\_\_\_ We can work this out \_\_\_\_\_ to - geth -

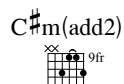
No es - cape from the storm in - side \_\_\_\_\_ of me.

I



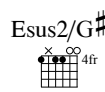
- er. We'll re - verse the storm \_\_\_\_ you've made. \_

can't con - trol \_\_\_\_ the curse. \_ Oh, \_\_\_\_\_



— Don't pan - ic; we'll

— An - na, please, you'll on - ly make \_ it worse! There's so much fear! \_



make the sun \_ shine bright. We can face this thing to-ge-th - er. We can

— You're not safe \_ here. No,

Em/G A5 Em/G A5

change this win - ter weath - er. and ev - 'ry - thing will be al -

Ahhh... I

7

N.C. Slowly

right.

— can't!!!!

*ff* *dim.*

3

# FOR THE FIRST TIME IN FOREVER

1

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

With excitement

The musical score is written for piano and voice. The piano part is in 4/4 time, starting with a *mf* dynamic and a 'With pedal' instruction. The melody is in B-flat major. The vocal part begins with the lyrics: 'ANNA: The win-dow is o - pen! So's\_ that door!\_ I did - n't know they did that an - y - more.\_ Who knew we owned\_ eight thou - sand sal - ad plates? For years I've roamed\_ these emp - ty halls.\_'. The score includes guitar chord diagrams for various chords: F#sus, F/C, F, Bb/F, Fmaj7, C, Csus, and F/A. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line with some sixteenth-note runs.

With excitement

*mf*

With pedal

ANNA: The win-dow is o - pen! So's\_ that door!\_ I

did - n't know they did that an - y - more.\_ Who knew we owned\_ eight thou - sand sal - ad

plates? For years I've roamed\_ these emp - ty halls.\_



Fmaj7 B $\flat$ /F Dm Dm/C

Why have a ball - room with \_ no balls? \_ Fi - nal - ly, \_ they're o - p'ning up \_ the

Bm7 $\flat$ 5 G7 Em Fmaj7

gates! There'll be ac - tual real \_ live peo - ple;

G Am E $\flat$  3fr

it - 'll be to - tal - ly, strange. \_ But, wow! am I \_ so read - y for \_ this

**Expressively**

C(sus2/4) F/A B $\flat$ (add2) 3fr

change! 'Cause for the first time in for - ev - er, there'll be

*cresc.* *f*

C/E F(add2) F/E Dm

mu - sic, there'll be light. For the first time in for - ev -

Am Eb A7

- er, I'll be danc - ing through the night. Don't

Dm Dm/C Bbmaj7

know if I'm e - lat - ed or gas - sy, but I'm some - where in that

G9/B F5/Ab Bbsus2

zone. 'Cause for the first time in for - ev - er,

## Excited again

**C7sus** **Fsus** **F** **Fsus** **F**

I won't be \_\_\_ a - lone. \_\_\_ (Spoken:) I can't wait to meet everyone. (gasps) What if I meet...

**Fsus** **F** **Gb** **Cb/Gb**

THE one? (Sung:) To - night, i - mag - ine me, gown - and all, \_\_\_

**Gbmaj7** **Cb/Gb** **Gb** **Gb/Bb** 6fr

fetch - ing - ly draped - a - gainst - the wall, - the pic - ture of - so - phis - ti - cat - ed

**Db̄sus** 4fr **Db̄** **Gb** **Cb/Gb**

grace. I sud - den - ly see - him stand - ing there: - a

Gbmaj7

Cb/Gb

Eb m

Eb m/Db

beau - ti - ful strang - er, tall \_\_\_ and fair. \_\_\_ I wan - na stuff\_ some choc - 'late in \_\_\_ my

Cm7b5

Ab9

Fm

Gb

face! But then we laugh and talk \_\_\_ all eve - ning, which is

Ab

Bbm

Fb

to - tal - ly \_\_\_ bi - zarre, \_ noth - ing like \_\_\_ the life \_\_\_ I've led \_\_\_ so

Db sus

Db sus/Cb

Gb/Bb

Cb(add2)

far. For the first time in for - ev -

- er, there'll be mag - ic, there'll \_ be fun. \_\_\_\_ For the


first time in for - ev - er, I could be no - ticed by \_\_\_\_ some - one. \_

\_\_\_\_ And I know it is to - tal - ly cra - zy to


dream I'd find \_ ro - mance, but for the first time in for - ev -

**Chords:** Db/F, Gb(add2), Gb/F, Ebm, Bbm, Fb, Bb7, Ebm, Ebm/Db, Cbmaj7, Cm7b5, Gbm6/Bb, Gb/Cb


Db7sus





- er, \_\_\_\_\_ at least — I've got — a chance. —




Gb5



Db/F

Eb5



Bbm



Ab/C




ELSA: Don't let them in; don't let them — see;


*p*




Db




Ab5



Abm/Cb



be the good girl — you al - ways have to be. —








Con - ceal, don't feel, put on a show. Make





one wrong move, and ev - 'ry - one will know.





But it's on - ly for to - day. ANNA: It's on - ly for to - day! It's ag - o - ny to

*cresc.* *mf*





It's ag - o - ny to wait! N.C.

Tell the guards to o - pen up the

*rall.*

## A little broader




gate! \_\_\_\_\_ the gate! For the first time in for - ev -

*mf cresc.* *ff*




- er, I'm get - ting what I'm dream - ing of: \_\_\_\_\_

ELSA: Don't let them in; \_\_\_\_\_ don't let them see.





\_\_\_\_\_ Be the good girl you al - ways have \_\_\_\_\_ a chance to change \_\_\_\_\_ my lone -

ly world, Con - ceal; a chance to find \_\_\_\_\_ true love. \_\_\_\_\_










con - ceal, don't feel, don't let them I know it all ends to - mor - row, so it






has to be to - day. 'Cause for the first time in for - ev -






- er, for the first time in for - ev - er,






noth-ing's in my way!

N.C.

# FROZEN HEART

1

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Dirge-like

N.C.

*p*

(Percussion)

D5

 Sfr

Born of cold and win - ter air and moun - tain rain <sup>3</sup> com - bin - ing, \_\_\_\_\_ this

i - cy force both foul and fair has a fro - zen heart \_\_\_\_\_ worth \_\_\_\_\_

min - ing. So, cut! through the heart, cold and clear.

A5

 Sfr

*mf*

Strike! for \_\_\_ love and strike for \_\_\_ fear. See the beau - ty sharp and sheer.

Split the ice <sup>3</sup> a - part, \_\_\_ and break the fro - zen

### Faster


D5




heart. Watch your step! Let it go! Rr -

hyup! Ho! Watch your step! Let it go!




Am



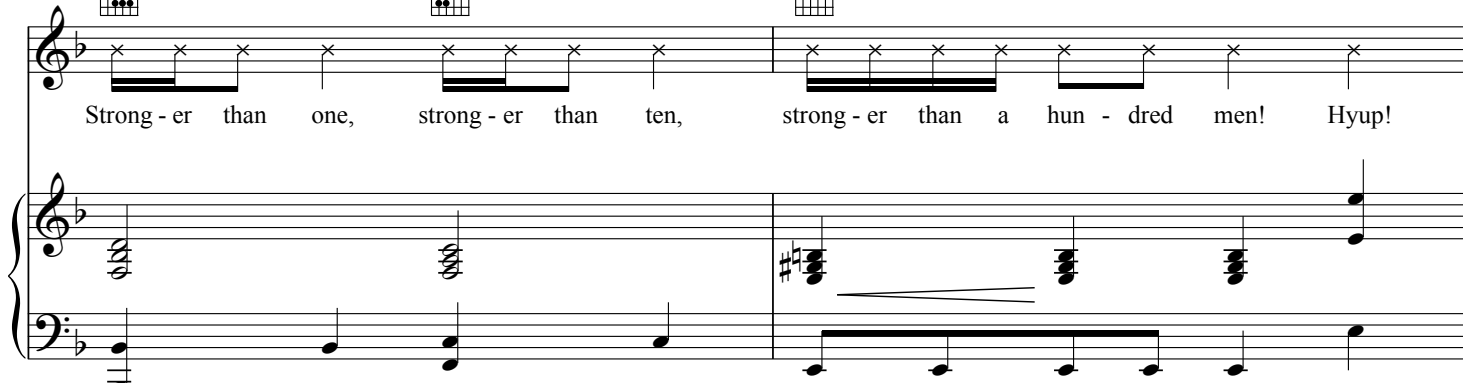
Beau - ti - ful! Pow - er - ful! Dan - ger - ous! Cold! Ice has a mag - ic, can't be con - trolled.





Bb F E


Strong - er than one, strong - er than ten, strong - er than a hun - dred men! Hyup!



A5 D5

Born of cold and win - ter — air and



moun - tain rain — com - bin - ing, (this i - cy force both foul and fair has a



A5



fro - zen heart — worth — min - ing.) Cut! through the heart, cold and clear.

Strike! for — love and strike for — fear. There's beau - ty and there's dan - ger here.

Slower

D5



Split the ice — a - part! — Be - ware the fro - zen heart.

*rit.*



N.C.

*rit.*

# HEIMR ÁRNADALR

1

Music by CHRISTOPHE BECK  
Lyrics by CHRISTINE HALS

Slowly

Ver - ðug drót-ning stór Hjar-taaf gu - li skín - na  
Wer - thoog drawt ning stor Yar - taf goo - li skeen - na  
Wor - thy queen of great-ness the heart of gold shines. —

*mf*  
*With pedal*

Kró - num þik með vo - num ást og trú  
Crow - noom theeek meth vo - num aost og true  
We crown you with hope, — love, and faith.

Fag - ra grýtt - ur land hei - mr Ár - na - dalr Fyl - gið  
Fahg - gra grytt - or land hey - mr Are - na - dalr Phyl - gith  
Beaut - 'ful sto - ney land Home Aren - delle — Fol - low

drótt - nin - gu ljó - sins  
drawt - nin - goo ljo - since  
queen — (of) light. —

drótt - nin - gu  
drawt - nin - goo  
Queen — (of)

Fyl - gið ljó - sins Ver - ðug  
Phyl - gith ljo - since Wer - thoog  
fol - low the light wor - thy

drót - tning stór Várr drot - tning Ver - ðug  
drawt - ning stor Vaorr drawt - ning Wer - thoog  
queen of great - ness Our queen — wor - thy

drót - tning ljó - sins ljó - sins  
drawt - ning ljo since ljo - since  
queen (of) light — (of) light — since

*rit. e dim.*  
*p*

# IN SUMMER

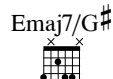
1

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Easy Swing, soft-shoe feel

KRISTOFF: (Spoken:)

Really! I'm guessing you don't  
have much experience with heat.



OLAF: (Spoken:) Nope! But sometimes I like to close my eyes, and imagine what it would be like

With pedal

when summer does come. (sigh)

(Sung:) Bees - 'll buzz;

kids - 'll blow dan - de - li - on fuzz, and I'll be do - ing what - ev - er snow does in



E6 F#m7 F9 B13 E6 F#m7

sum - mer. \_\_\_\_\_ A drink in my hand, my

Emaj7/G# F#9b5 G7 C#m7 F9 B13

snow up a - gainst the burn - ing sand, — prob - 'ly get - ting gor - geous - ly tanned in

**Dreamily**

Emaj7 A6/9

sum - mer. \_\_\_\_\_ I'll fi - n'ly see a sum - mer breeze — blow a -

*With pedal*

E6/9 C#m7 F#7

way a win - ter storm, and find out what hap - pens to sol - id wat - er when

# Bouncy again

3

**A6** **G#m** **F#m7** **N.C.** **E6** **F#m7**

it gets warm. — And I can't wait to see what my

**Emaj7/G#** **Emaj7** **Am6** **G7** **C#m7** **F9** **B13**

bud - dies all think of me. Just im - ag - ine how much cool - er I'll be in

**E6/9** **C6/9** **F6/9** **Gm7**

sum - mer! — Da da, da doo, a

**f** **mp**

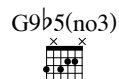
**F6/9** **Gm7(add4)** **Am7** **N.C.**

ba ba ba ba boo. — The hot and the cold are both so in - tense,



put <sup>3</sup>em to - geth - er, it just makes sense. Rrrat dat dat dat dat dat

*mf*



da da da da da ooh. \_\_\_\_\_ Win - ter's a good time to stay in and cud - dle, but



N.C.


put <sup>3</sup>me in sum - mer and I'll <sup>3</sup>be a... (Spoken:) happy snowman!

*f*



(Sung:) When life gets rough, I like to hold on \_\_\_\_\_ to my dream of re -











lax - ing in the sum - mer sun, — just let - tin' off steam. — Oh, the





*rit.*

**Slower**  





sky — will be blue, and you guys - 'll be there too... when I


*rit.*

**Tempo I**  





fi - nal - ly do what fro - zen things do in sum - mer. —

N.C.

**KRISTOFF: (Spoken:)**  
 I'm gonna tell him.

**Very broadly**  


**ANNA: (Spoken:)**  
 Don't you dare!

**(Sung:)** In sum - mer! —



Dbmaj7(no3rd) Eb5 Bbsus Bb

- tion, and it looks like I'm the queen. —

Fm Dbmaj7(no3rd) Ebbsus2

The wind — is howl - ing like — this swirl - ing storm — in - side. —

Bbsus Bbm F5 Eb5

Could - n't keep it in, — heav - en knows I —

Bb Bb(sus2/4) Bb Eb

— tried. — Don't let — them in, —

*mf*

— don't let — them see; be the good girl you al - ways have — to be.

Db

Con - ceal, — don't feel, don't let — them know... —

Eb Db

cresc.

— Well, now — they know. — Let it go, —

N.C.

p

— let it go; — can't — hold it back an - y - more. —  
— let it go; — I am one with the wind and sky. —

Ab Eb Fm

Db Ab Eb

Let it go, — let it go; — turn a - way —  
 Let it go, — let it go; — you'll nev -

Fm Db Ab Eb

— and slam — the — door. — I — don't — care —  
 — er see — me — cry. — Here — I — stand, —

Fm Db

— what they're and going to — say; — let the  
 — and here I'll — stay; — let the

To Coda

Cm Cb Db5

storm rage — on. — The cold nev - er both - ered me an -  
 storm rage — on. —



# Gaining confidence

5

Ab 4fr Eb/G 3fr

y - way.

*mf*

Fm Db Eb 3fr

It's fun - ny how some dis - tance makes ev - 'ry - thing — seem small; —

Bbm Fm Db

— and the fears that once — con - trolled — me can't

Bbsus Bb Eb 3fr

get to me — at all. — It's time — to see —

The musical score is written for guitar and voice. It features a key signature of three flats (Bb, Eb, Fb) and a common time signature. The guitar part includes various chords and fretting techniques, such as 4-fret and 3-fret bends. The vocal part includes lyrics and a dynamic marking of *mf* (mezzo-forte). The score is divided into six systems, each with a guitar staff and a vocal staff. The lyrics are: "y - way.", "It's fun - ny how some dis - tance makes ev - 'ry - thing — seem small; —", "— and the fears that once — con - trolled — me can't", and "get to me — at all. — It's time — to see —".

Db

— what I — can do, to test — the lim - its and — break through. —

Eb 3fr

Db

— No right, — no wrong, — no rules — for me, — I'm

D.S. al Coda

N.C.

free! — Let it go, —

CODA

N.C.

My pow - er flur - ries through the air -

in - to the ground. My soul is spi -

- ral - ing in fro - zen frac - tals all a - round.

And one thought cry - stal - li - zes like an i - cy blast:

**F** **Dbmaj7**

I'm nev - er go - ing back; \_ the

*f* *mf*

**Eb** **Bbm** **Db**

past is in \_ the past! \_ Let it go, \_

*cresc.*

**Ab** **Eb** **Fm**

\_ let it go, \_ and I'll rise \_ like the break \_ of dawn. \_

*ff*

**Db** **Ab** **Eb**

\_ Let it go, \_ let it go; \_ that per -

Fm Db Ab Eb

-fect girl \_\_\_\_\_ is \_\_\_\_\_ gone. \_\_\_\_\_ Here \_\_\_\_\_ I \_\_\_\_\_ stand \_\_\_\_\_ in the

Fm Db Dbm Dbm7

light \_\_\_\_\_ of \_\_\_\_\_ day; \_\_\_\_\_ let the

Cm Cb

storm rage \_\_\_\_\_ on. \_\_\_\_\_ The

Db sus2

cold nev - er both - ered me an - y - way.

*mp*

# LOVE IS AN OPEN DOOR

1

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Moderately, with a cheesy groove

Chord diagrams for guitar:

- D
- Dsus/F#
- D/G
- A7sus
- D
- Dsus/F#
- D/G
- A7sus
- D
- Dsus/F#
- D/G
- A7sus
- D
- Dsus/F#

ANNA: (Spoken:) Okay, can I just say something crazy?

HANS: I love crazy! ANNA: (Sung:) All my life has been a se - ries of doors \_

\_ in my face, \_ and then sud - den - ly, I bump in - to you! \_

Em7(add4)



A7sus



D



Dsus/F#



HANS: (Spoken:) I was thinking the same thing! 'Cause like, (Sung): I've been search - ing my whole life — to

D/G



A7sus



D



Dsus/F#



find my own place. — And may - be it's the par - ty talk - ing, or the

Em7(add4)



A7sus



Bm






But with you, — cho - c'late fon - due... — but with you, — I found my —





I see your face, and it's noth - ing like \_\_\_\_ I've ev - er known \_\_\_\_ be -





\_\_\_\_ place. and it's noth - ing like \_\_\_\_ I've ev - er known \_\_\_\_ be -

fore. Love is an o - pen door. \_\_\_\_\_

fore. Love is an o - pen door. \_\_\_\_\_

*f*

\_\_\_\_ Love is an o - pen door. \_\_\_\_\_

\_\_\_\_ Love is an o - pen door. \_\_\_\_\_



E7 Gm7 D Dmaj7/F#

Love is an o - pen door with you, — with

Love is an o - pen door, with you,

E7 Gm7 D Dsus/F#

you! Love is an o - pen door.

with you!! Love is an o - pen door.

*mp*

D/G A7sus D Dsus/F#

D/G A7sus D Dsus/F#






What? ...sand -

I mean, it's cra - zy! We fin-ish each oth - er's...





*mf*






- wick-es! I nev-er met some-one — who thinks so much — like me. —

That's what I was gon-na say! ...who thinks so much — like me. —

— Jinx! Jinx a - gain! Our men - tal syn - chro - ni - za - tion can

— Jinx! Jinx a - gain! Our men - tal syn - chro - ni - za - tion can

E/A

B7sus

E

Esus/G#

have but one ex - pla - na - tion:

and I just meant to be.

have but one ex - pla - na - tion:

You were meant to be.

Say good - bye to the pain

Say good - bye to the pain

of the past;

we don't have to feel it an - y - more.

of the past;

we don't have to feel it an - y - more.

Am7 N.C. E Emaj7/G#

Love is an o - pen door.

F#7 Am7 E Emaj7/G#

Love is an o - pen door.

F#7 Am7 E Emaj7/G#

Life can be so much more with you! With

F#7

Am7

E

Esus/G#

you!!!

Love is an o - pen

door.

With you!!!!

Love is an o - pen

door.

mp

E/A

B7sus

E

Esus/G#

(giggles)

(Spoken:) Can I say something crazy?

E/A

B7sus

N.C.

E

(Spoken:) Can I say something even crazier?

Yes!

Will you marry me?

p

# REINDEER(S) ARE BETTER THAN PEOPLE

1

Music and Lyrics by KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Slowly, noodling around

The musical score is written for voice and piano in 3/4 time, with a key signature of one sharp (F#). It consists of three systems of staves. Each system includes a vocal line for Kristoff and a piano accompaniment. Chord diagrams are provided above the vocal line for each measure. The lyrics are: "KRISTOFF: Rein - deers are bet - ter than peo - ple. Sven, don't you think that's true? KRISTOFF (as Sven): Yeah, peo - ple will". The piano accompaniment features a mix of chords and single notes, with some measures containing a fermata or a grace note. The tempo/style is indicated as "Slowly, noodling around".

**System 1:**

Chords: G, C/G, G, A, D

Vocal: KRISTOFF: Rein - deers are

Piano: *mp*

**System 2:**

Chords: A, D, D7, G

Vocal: bet - ter than peo - ple. Sven, don't you

**System 3:**

Chords: A, F#m, D7, Em

Vocal: think that's true? KRISTOFF (as Sven): Yeah, peo - ple will

A7 D/A B

beat you and curse you and cheat you. Ev - 'ry

Em A D N.C.

one of 'em's bad, ex - cept you. **KRISTOFF:** *(Spoken:)* Aww, thanks buddy!

A D A D

*(Sung:)* But peo - ple smell bet - ter than rein - deers.

D7 G A F#m

Sven, don't you think I'm right?

**D7** **Em** **A** **D**

**KRISTOFF (as Sven):** That's once a - gain true, for all ex - cept

**B** **Em** **A**

you. **KRISTOFF:** You got me! Let's call it a

**Bm** **E(b5)** **Slower D/A**

night. **KRISTOFF (as Sven):** Good - night! **KRISTOFF:** Don't let the

**A5** **D** **D6**

frost - bite bite.

*rit.*

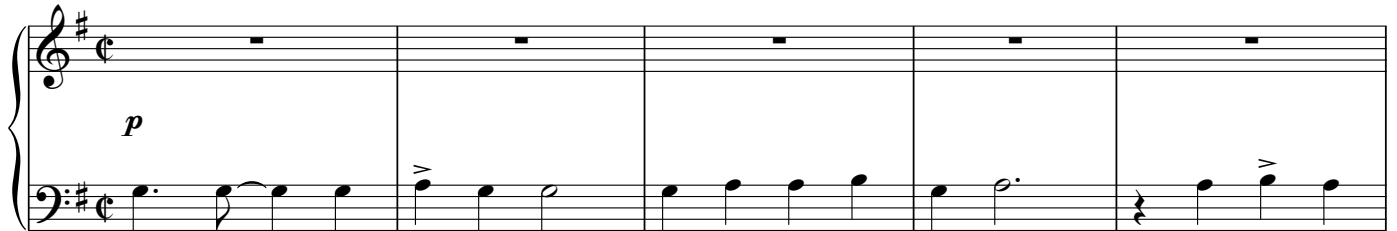


# VUELIE

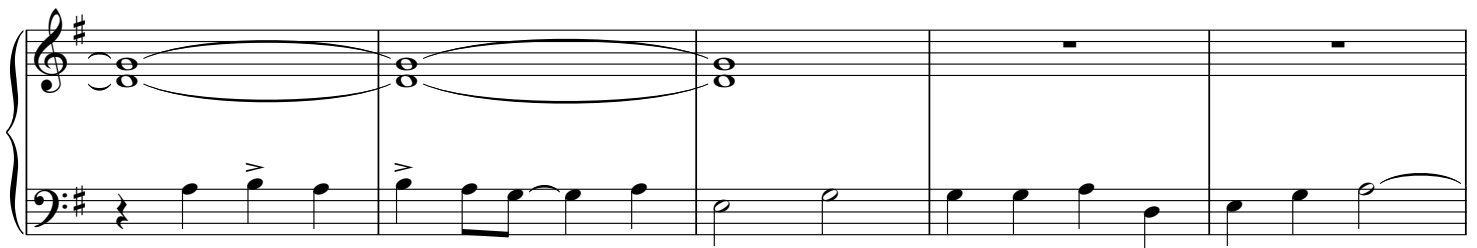
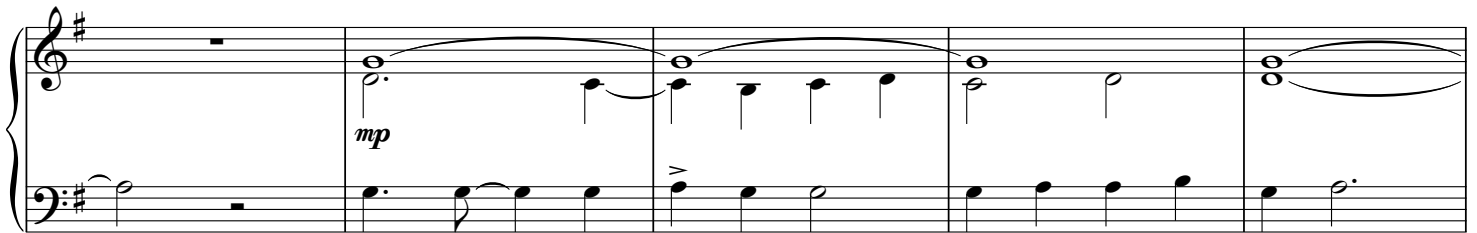
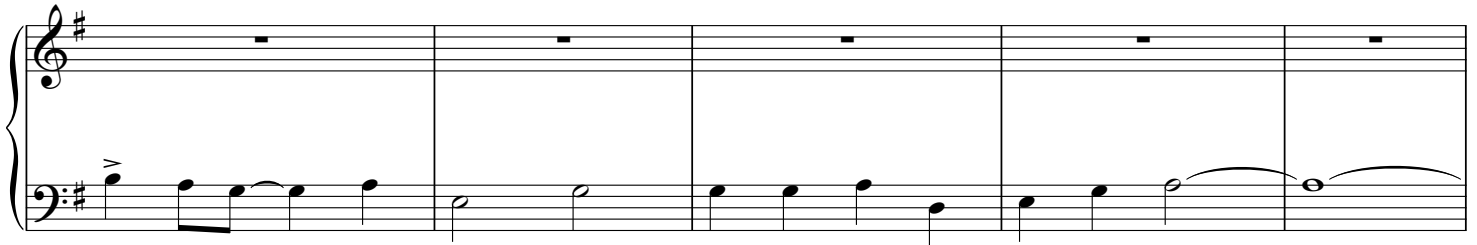
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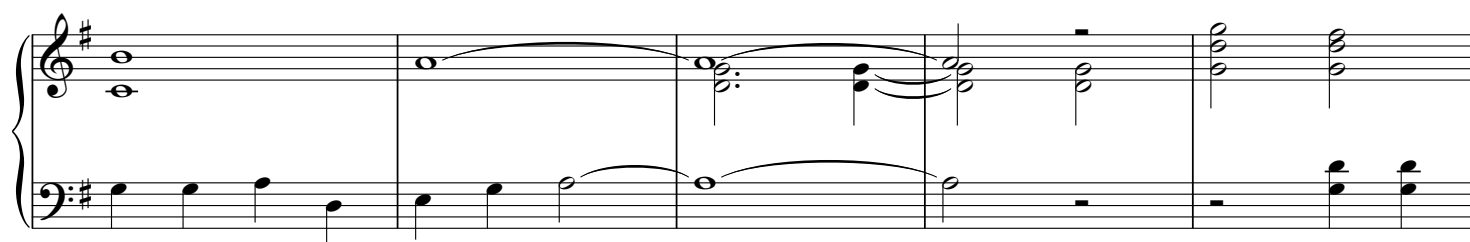
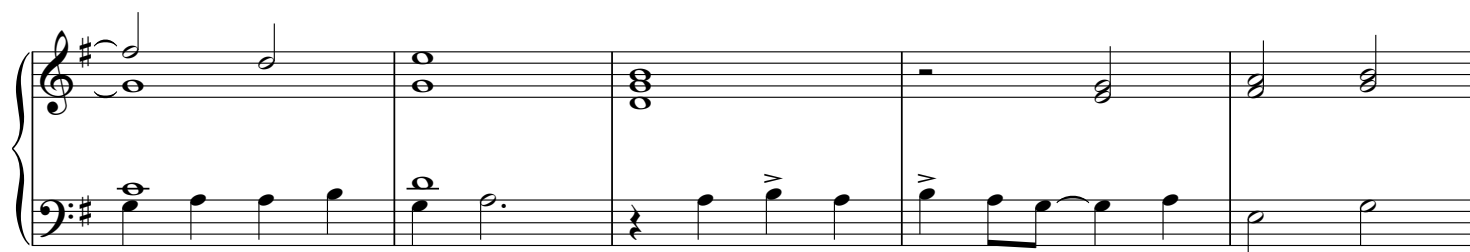
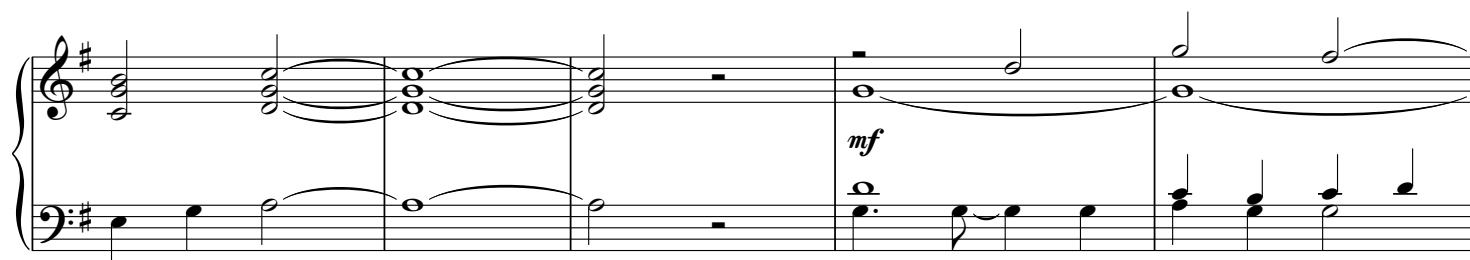
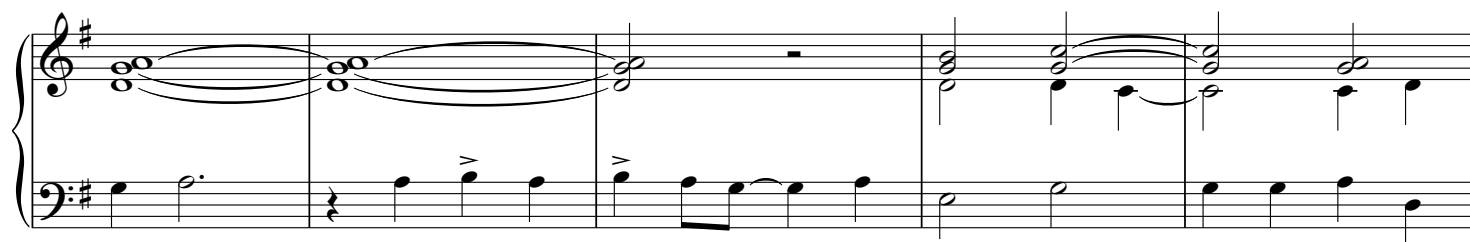
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and CHRISTOPHE BECK

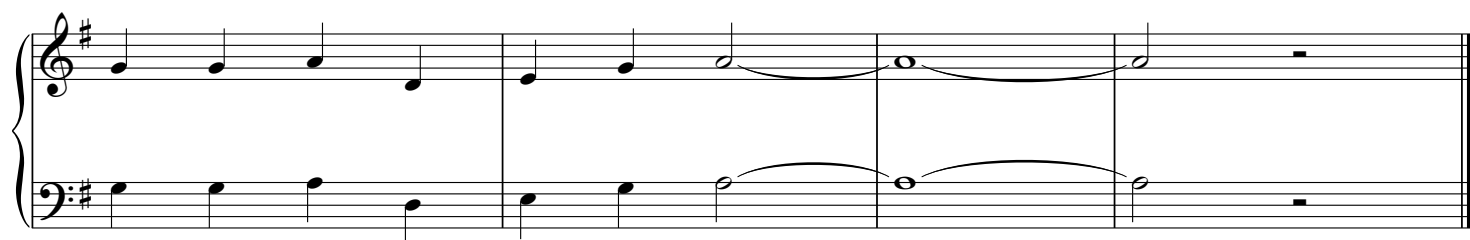
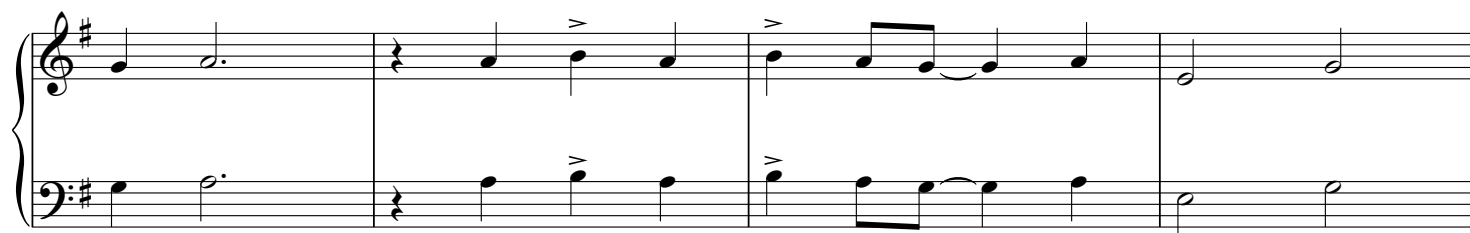
Moderately slow



*With pedal*







FROZEN HEART

DO YOU WANT  
TO BUILD A SNOWMAN?

FOR THE FIRST  
TIME IN FOREVER

LOVE IS AN OPEN DOOR

LET IT GO

REINDEER(S) ARE  
BETTER THAN PEOPLE

IN SUMMER

FOR THE FIRST TIME  
IN FOREVER (REPRISE)

FIXER UPPER

VUELIE

HEIMR ÁRNADALR



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